

*June 1996*



*English 33*  
*Part A: Written Response*  
*Grade 12 Diploma Examination*

LB  
3054  
C22  
A3  
gr. 12  
E54  
G74A  
1996:  
June c.2  
CURRHIST

**Alberta**  
EDUCATION





EX LIBRIS  
UNIVERSITATIS  
ALBERTÆNSIS

---

Copyright 1996, the Crown in Right of Alberta, as represented by the Minister of Education, Alberta Education, Student Evaluation Branch, 11160 Jasper Avenue, Edmonton, Alberta T5K 0L2. All rights reserved. Additional copies may be purchased from the Learning Resources Distributing Centre.

**Special permission** is granted to **Alberta educators only** to reproduce, for educational purposes and on a non-profit basis, parts of this examination that do **not** contain excerpted material **only after the administration of this examination**.

Excerpted material in this examination **shall not** be reproduced without the written permission of the original publisher (see credits page, where applicable).

**June 1996**  
**English 33 Part A: Written Response**  
**Grade 12 Diploma Examination**

**Description**

**Part A: Written Response** contributes 50% of the total English 33 Diploma Examination mark and consists of **three** sections.

• **Section I:**  
**Personal Response to Literature**

*Suggested time*  
75 minutes

*Value*  
50% of the Part A mark

... Page 2

• **Section II:**  
**Functional Writing**

*Suggested time*  
45 minutes

*Value*  
30% of the Part A mark

... Page 12

• **Section III:**  
**Response to Visual Communication**

*Suggested time*  
30 minutes

*Value*  
20% of the Part A mark

... Page 22

**Time: 2 1/2 hours. You may take an additional 1/2 hour to complete the examination.**

**Instructions**

- Read the **whole** examination before you begin to write.
- Follow instructions carefully.
- Complete **all three** assignments.
- Space is provided in this booklet for planning and drafting and for your revised work. Please write your revised work in blue or black ink.
- You may use the following references:
  - a print or electronic dictionary (English language and/or translation)
  - a thesaurus
  - an authorized writing handbook
- Budget your time carefully; the suggested time for each section is a guideline for you.
- Do not write your name anywhere in this booklet.



## SECTION I: PERSONAL RESPONSE TO LITERATURE (Suggested time: 75 min.)

Read the excerpt from “First You Have to Row a Little Boat” and complete the assignment that follows.

### from FIRST YOU HAVE TO ROW A LITTLE BOAT

The urge to sail first came upon me when I was twelve. I stood on the shore and watched the boats dipping, righting themselves, and dipping again in the onshore breeze. It seemed like such a simple sport, far easier than hitting a home run. I thought all I had to do was raise the canvas, and let it fill with wind. The boat and I would take off together like a soaring bird. But the first man to get me off the land and into a boat had a decidedly different idea.

He was a legendary sailor who had skippered racing sloops and iceboats as far back as the turn of the century. I saw the captain often, albeit from a respectful distance, because he berthed the *Nimrod*<sup>1</sup> across a narrow waterway from the shipyard where I spent most of my spare time.

He became my mentor in the most natural way. It was late June, and the long summer vacation had begun. I arrived at the shipyard early one morning, and I saw the *Nimrod* hauled out of the water, with the captain underneath flat on his back, scraping her bottom. I approached him with apprehension, for he was still part myth to me and I thought he might rise like a sea god and bite off my head. When he finally turned and spoke to me I realized that my fears were unfounded. He was only a man, and an amiable one at that.

“So, my boy,” he said as if we were the best of friends, “what brings you down here so early in the day?”

“I’m looking for a boat,” I said.

“What sort of boat?”

“A sailboat.”

“Can you sail?”

It was a question I dreaded, for one of the hardest things in life is to confess ignorance when trying to impress. I could deceive my friends but the captain was a different matter. He was the master of an ancient art form I wanted to possess, and I knew he would see through my pretensions right away.

“No, I can’t,” I said.

“Have you ever been in a sailboat?”

“Not really.”

“You’ve never sailed. You’ve never even been in a sailboat. Yet you want to get yourself a boat. How do you figure that?”

“Oh, I guess I’ll manage.”

He rolled out from under the *Nimrod* and pulled himself up straight. He reached into

*Continued*

<sup>1</sup>*Nimrod*—the captain’s charter boat that he ran before, during, and after the Second World War

the cockpit of his boat, pulled out a couple of oars, and walked down to the snub-nosed dinghy he had tied up against the dock. He handed me the oars.

“Get in!” he said. “The first thing you have to do is learn to row a little boat.”

I didn’t want a rowboat; I wanted a sloop, a ketch, or a yawl.<sup>2</sup> I wanted to sail the bay, cross the ocean, cruise the world.

I stepped aboard, holding the oars, standing straight up; the rowboat lurched and almost pitched me into the drink. The captain said nothing; I guess he figured there were some things I would have to learn for myself.

Hour by hour, day by day, under the captain’s silent tutelage, I acquired a skill which, as much as walking or talking, remains fundamental to my view of the world. First, I learned to pull both oars together, then I learned I could also propel the boat forward at a different pace by alternating my strokes. I gained a new perspective on inertia, for the boat was hard to start, since it didn’t have an engine, and harder to stop, since it didn’t have a brake. It had but one motive source of power, and that was me. I had to judge where I was headed from where I had been, an acquired perception which has served me well—for the goals of my life, and especially my work, haven’t always been visible points of light on a shore that looms in front of me.

In time the rowboat and I became one and the same—like the archer and his bow or the artist and his paint. What I learned wasn’t mastery over the elements; it was mastery over myself, which is what conquest is ultimately all about. We take our children to Little League so they can learn the supposed benefits of teamwork and competition. But in real life, we aren’t pitted against one another; we are pitted against ourselves, and our victories are almost always the ones we forge<sup>3</sup> alone. If we want to teach our children self-reliance, then we shouldn’t take them to the diamond or gridiron. We should take them down to a river, a lake or a bay and let them learn to row a little boat.

*Richard Bode*

<sup>2</sup>*a sloop, a ketch, or a yawl*—types of complex and sophisticated sailing vessels. Ketches and yawls, for example, have two masts and require small crews.

<sup>3</sup>*forge*—produce through great effort

## THE ASSIGNMENT

In the excerpt from “First You Have to Row a Little Boat,” the narrator becomes aware of what he has learned from mastering a skill on his own.

**What is your opinion of the narrator’s belief that, in real life, “our victories are almost always the ones we forge alone”?**

In your writing, you should

- consider the narrator’s experience as described in the excerpt
- use your own experiences and/or observations to support your opinion

You may also refer to other literature that you have studied. Present your ideas in PROSE.



## Section I: Personal Response to Literature

### PLANNING AND DRAFTING

There is additional space for planning and drafting on pages 6, 8, and 10.

## REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

There is additional space for revised work on pages 7, 9, and 11.

## **Section I: Personal Response to Literature**

### **PLANNING AND DRAFTING**

There is additional space for planning and drafting on pages 8 and 10.



## Section I: Personal Response to Literature

## REVISED WORK

There is additional space for revised work on pages 9 and 11.

## **Section I: Personal Response to Literature**

### **PLANNING AND DRAFTING**

There is additional space for planning and drafting on page 10.



## Section I: Personal Response to Literature

## REVISED WORK

There is additional space for revised work on page 11.

## **Section I: Personal Response to Literature**

### **PLANNING AND DRAFTING**



## Section I: Personal Response to Literature

## REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

## SECTION II: FUNCTIONAL WRITING

(Suggested Time: 45 minutes)

Read the situation described below and use it to complete the assignment that follows.

### THE SITUATION

You are a member of the Nalwen High School Drama Club. Your club wants to produce the play *So This is Summer School*, by Alberta playwright Gordon Weriot. Your production will be the Nalwen High School Drama Club's contribution to Nalwen School District's Education Week, October 7 to 11, 1996. Drama Coach, Mr. Neal R. Terfdoome, has agreed to supervise all drama club activities.

You have agreed to write a letter, on behalf of the drama club, to the principal of Nalwen High School, Ms. Patsie Thongtegg. In your letter, you wish to request permission to produce *So This is Summer School*, even though the play is somewhat controversial and may be seen to question the authority of school administrators. (See the newspaper clipping on page 13.) You also need permission to use the school's stage facilities for the actual production of the play and for rehearsal, and you need permission to use the school's workshops and sewing room to build sets and prepare costumes.

Members of the drama club have provided you with some suggestions that could help you to convince Ms. Thongtegg to allow your club to produce *So This is Summer School*. You have also collected other information to help you to write a persuasive letter. (See page 13.)

### THE ASSIGNMENT

**Write the letter that you would send to Ms. Thongtegg to convince her to allow the Nalwen High School Drama Club to produce *So This is Summer School*.**

In preparing your letter, BE SURE to

- consider your purpose for writing and consider the suggestions made by members of the drama club
- study the information on page 13 and use it to help you to support your request
- use an appropriate tone

Sign your letter PAT JONES, Nalwen High School Drama Club

*Continued*



## Section II: Functional Writing

Clipping from *The Edmonton Star*, August 17, 1995

# Controversial New Play Opens

Gordon Weriot made his debut as an Alberta playwright last week, with The White Theatre's production of *So This is Summer School*. The play, which runs until the end of the month, pokes fun at the antics of school administrators, teachers, and students at *Moremarks*, a fictional Alberta school that offers "upgrading" courses during the summer. In the play, a group of students pool their intellectual resources to stymie the lockstep teaching methods and rigid administrative structure in place at the school.

The play has met with varied opinion from theatregoers. Generally, critical opinion has been positive, and audiences have been appreciative. However, some audience members feel that Weriot's jibes at the expense of teachers and school administrators are in questionable taste.

Others, like Amanda Mitchell, a Grade 12 student at Our Lady of Peace High School in Edmonton, think that any statement that Weriot is making about education in Alberta is well-intentioned and humorous.

"*So This is Summer School* may be exaggerated to make a point," Mitchell said when interviewed, "but no one should take offense. Gordon Weriot criticizes students as well as teachers in this play. Sometimes, we all forget that learning, rather than conformity, should be the product of our schools."

## Drama Club Budget — *So This is Summer School*

### Expenses (approximate)

•Printing (scripts, tickets)	—\$150.00
•Sets (materials)	—\$350.00
•Costumes (materials)	—\$200.00
•Refreshments (for rehearsals)	—\$100.00
•Publicity (advertisements)	—\$250.00
Total	\$1,050.00

### Revenue (anticipated)

•Ticket Sales (500 × \$3.50)	—\$1,750.00
------------------------------	-------------

### Profit (anticipated)

—\$700.00

## Drama Club Roles and Responsibilities — *So This is Summer School*

**Director:** Jennifer Bowles

**Actors:** Daryl Fluker, Jimmy Singh, June Pollard, Mavis Lefevre, Susan Leroy, Elaine Thomas, Ølin Thongtegg, Ahmed Maas

**Lights:** Malcolm Gerard, Robert Turner

**Sets:** Brian Galloway, Jimmy Ng, Edward Moore, Jane Gabert

**Costumes:** Gwen Gabert, Robert Ennis, Linda Baldish, Lynne O'Brien

**Make-up:** William Patrick, Sepu Mah

**Choreography:** Sam Cardinal

**Publicity:** Pat Jones, Susie Walking Eagle

**Accounting and Ticket Sales:** May Tan

**Supervision:** Neal R. Terfdoome

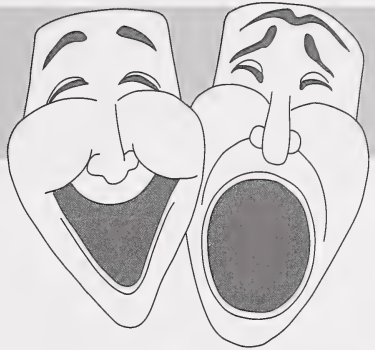
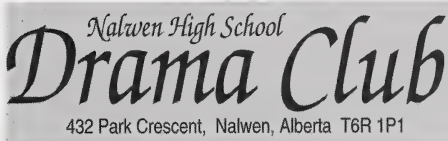
## **Section II: Functional Writing**

### **PLANNING AND DRAFTING**

There is additional space for planning and drafting on pages 16 and 18.



## REVISED WORK



June 20, 1996

Ms. Patsie Thongtegg, Principal  
Nalwen High School

Dear Ms. Thongtegg:

[illegible]

There is additional space for revised work on pages 17 and 19.

## **Section II: Functional Writing**

### **PLANNING AND DRAFTING**

There is additional space for planning and drafting on page 18.

## Section II: Functional Writing

## REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

There is additional space for revised work on page 19.



## **Section II: Functional Writing**

### **PLANNING AND DRAFTING**

## Section II: Functional Writing

## REVISED WORK

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.





**GO ON TO SECTION III**

SECTION III: RESPONSE TO VISUAL COMMUNICATION



Marine Iguanas, Galapagos Islands

### **SECTION III: RESPONSE TO VISUAL COMMUNICATION**

**(Suggested time: 30 minutes)**

Examine the photograph on page 22. Write a unified and coherent composition in response to the assignment that follows.

#### **THE ASSIGNMENT**

**What idea(s) does the photograph communicate? Explain how the details in the photograph and the photographer's choices reinforce the idea(s).**

#### **PLANNING AND DRAFTING**

There is additional space for planning and drafting on pages 24 and 26.



### **Section III: Response to Visual Communication**

#### **PLANNING AND DRAFTING**

There is additional space for planning and drafting on page 26.

### Section III: Response to Visual Communication

## REVISED WORK

[illegible]

There is additional space for revised work on page 27.

### **Section III: Response to Visual Communication**

#### **PLANNING AND DRAFTING**

### Section III: Response to Visual Communication

## REVISED WORK





### Credits

Richard Bode. From *first you have to row a little boat*, copyright 1993 by Richard Bode.  
Reprinted by permission of Warner Books, New York, New York, USA. All rights reserved.

Photograph by Dieter and Mary Plage from *National Geographic*, January 1988.  
Reprinted by permission of Mary Plage and National Geographic Society.

***Do Not Write  
On This Page***



Name

Apply Label With Student's Name

English 33: Part A

# English 33: Part A

## June 1996

(Last Name)

(Legal First Name)

Y

M

D

Date of Birth:

Sex:

Permanent Mailing Address:

(Apt./Street/Ave./P.O. Box)

(Village/Town/City)

(Postal Co

School Code:

School:

Signature:



No Name

Apply Label Without Student's Name

English 33: Part A



For Department Use Only

M1

M2

M3